

Gitarre • Mandoline

Gitarre solo

Aus einer alten Truhe. Gesammelte Werke
 älterer Gitarrenmeister: Blum, Call,
 Carulli, Diabelli, Giuliani, Mertz, Padovetz
 u. a. — 4 Hefte je M. 7.50 NP. n.
 Heft I: Leicht. Heft II: Mittelschwer.
 Heft III: Schwer. Heft IV: Violine oder
 Mandoline und Gitarre

Baumgart, H., Harfners Abschied. Fantasie M. 0.80
 Bece, G., Danze d'amore,
 5 Tänze aus dem Süden (Neu!) M. 4.— NP. n.
 Giuliani, M., Op. 30, Le Papillon.

Stücke für Anfänger, Heft I, II, III . . je M. 1.20
 Mertz, J. K., Op. 1, Ungar. Vaterlandsblüten M. 1.—
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 Op. 3, Zwei Polonaisen und Mazurka . M. 1.50
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 Op. 5, Cyanen. Melodische Sätze . . . M. 0.80
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2. Lucia	13. Postillon	24. Moses
3. Puritaner	14. Ernani	25. Weiße Dame
4. Nachtwandlerin	15. Zigeunerin	26. Marco Spada
5. Belisario	16. Favoritin	27. Troubadour
6. Anna Bolena	17. Norma	28. Satanella
7. Regimentstochter	18. Mädchen v. Lande	29. Traviata
8. Liebestrank	19. Teufels Anteil	30. Euryanthe
9. Haimonskinder	20. Haydée	31. Sicil. Vesper
10. Straniera	21. Rigoletto	32. Nordstern
11. Marino Faliero	22. Nebukadnezar	33. Lustige Weiber

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 Op. 11, Introduction und Rondo . . . M. 1.—
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H. 2: Abendlied, Unruhe, Elfenreigen.	H. 6: Tarantelle. H. 7: Variations.	H. 12: 4 Polonaisen v. Oginski.
H. 3: An d'Entiernte, Etude, Capriccio.	H. 8: Kinder- märchen.	H. 13: 3 Polonaisen v. Oginski.
H. 4: Gondoliera, Liebeslied.	H. 9: Rondino. H. 10: Romanze, Scherzo, Sehnsucht.	H. 14: Romanze. H. 15: Walzer.

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 Liebesbotschaft. Aufenthalt. Ständchen.
 Post. Fischermädchen . . zusammen M. 2.—
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 Padovetz, Op. 6, Unterhaltungen, 6 Originalst. M. 1.—
 Strauß, Joh. (Sohn) u. Jos., Auswahl von
 Tänzen, übertragen von Mertz,
 Heft I, III, IV, V, VI, VII, VIII, IX . . je M. 1.50
 Heft II M. 1.—

Mandoline solo

Burmester, W., Stücke alter Meister, 9 Bände je M. 4.— NP. n.
 10 bekannte Nummern daraus, in einem
 Bande M. 5.— NP. n.

Violine oder Mandoline und Gitarre

Aus einer alten Truhe. Gesammelte Werke
 älterer Gitarrenmeister
 Heft IV (siehe Gitarre solo) M. 7.50 NP. n.

Bece, G., Op. 11, Légende d'amour, . . . M. 1.20 n.
 Burmester, W., Stücke alter Meister,
 übertragen von R. Vorpahl, 2 Hefte je M. 5.— NP. n.

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 Tanz. Händel, Arioso. Rameau, Gavotte.
 Mozart, Menuett. Kuhlau, Walzer.
 Heft II: Gossec, Gavotte. Haydn, Menuett.
 Matheson, Air. Bach, Menuett. Martini,
 Gavotte. Mozart, Deutscher Tanz.

Call, L. de, Op. 25, Variationen M. 6.— NP. n.

Gesang mit Gitarre oder Laute

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 3 Romanzen (franz. Text) M. 1.—

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 Vögelein, Sopran M. 1.—

Heiser, W., Op. 30, Das Grab auf d. Heide, mittel M. 1.—

Hölzel, G., Op. 25, Glockengeläute M. 1.—

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ernst und heiter M. 1.50 n.

Max und Moritz, Erster Streich,

enthalten in „Wie die wilde Ros' im Wald“

Schubert, Fr., Die Post. Das Fischermädchen.

Aufenthalt je M. 1.—

Wie die wilde Ros' im Wald. 15 Lieder, Balladen,

Scherz und Ernst, übertr. von R. Vorpahl M. 6.— NP. n.

Aus dem Inhalt: Mair, Wilde Ros'. Taubert, Wiegenlied.

Gumbert, Vaterhaus. Kranert, Erste Kuß. Kirchner, Erde

braucht Regen. Heiser, Heidegrab. Gumbert, Spielmanns-

lied. Max und Moritz, erster Streich.

Mandoline oder Gitarre

mit verschiedenen Instrumenten

Bece, G., Op. 11, Légende d'amour,
 Mandoline und Piano M. 1.20 n.
 2 Mandolinen und Piano M. 1.50 n.
 2 Mandolinen und Gitarre oder Laute M. 1.20 n.
 2 Mandolinen, Mandola und Piano . . M. 1.60 n.
 2 Mandolinen, Mandola und Gitarre
 oder Laute M. 1.50 n.

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Op. 70, Sonatine, G-dur,
 für Gitarre und Klavier M. 1.50

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 für Gitarre und Violoncello M. 2.—

Weber, C. M., Op. 38, Divertimento,
 für Gitarre und Klavier M. 3.—

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Schlesinger'sche Buch- und Musikhandlung, Rob. Lienau, Berlin W 8, Französische Str. 23

Wien, Carl Haslinger qdm. Tobias
 T. 204

Opérn.-Revue.
N^o 28.

SATANELLA

con

PUGNI.

GUIARE.

3

Allegro
maestoso.

The musical score is written for guitar and consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes dynamic markings of *p* (piano) and *f* (forte). The second staff features a *brillante.* marking and contains several sixteenth-note runs. The third staff is marked *marcato il basso.* and includes triplet and sixteenth-note patterns. The fourth staff continues with similar rhythmic patterns. The fifth staff features triplet markings. The sixth staff concludes with a *dim.* (diminuendo) marking and a *rit.* (ritardando) marking. The notation includes various musical symbols such as notes, rests, beams, and slurs.

(11,498.)

Eigenthum und Verlag der k. k. Hof-Kunst- und Musikalienhandlung Carl Haslinger, quondam Tobias in Wien.

Schottisch.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff features a dynamic marking of *f* (forte) and includes fingerings (1, 2, 3, 4) above several notes. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff begins with a dynamic marking of *p* (piano) and includes fingerings (1, 2, 3, 4) above several notes. The seventh staff features a dynamic marking of *dol.* (dolce) and includes fingerings (1, 2, 3, 4) above several notes. The eighth staff concludes the piece with a double bar line and includes fingerings (1, 2, 3, 4) above several notes.

Musical score for guitar, page 5. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a dynamic marking of *mf*. The music features a variety of techniques, including triplets, sixteenth-note runs, and slurs. The second staff includes a triplet of eighth notes and a sixteenth-note run. The third staff continues with similar rhythmic patterns. The fourth staff features a dynamic marking of *f* and a slur. The fifth staff includes a dynamic marking of *sf* and a slur. The sixth staff is marked *Moderato quasi Andantino.* and includes a dynamic marking of *rit.* and a slur. The seventh staff includes a dynamic marking of *dolce con es-pressione* and a slur. The eighth staff includes a dynamic marking of *cresc.* and a slur. The score concludes with a dynamic marking of *p*.

The musical score on page 6 consists of seven staves of music. The first staff begins with the instruction *espressivo.* and includes markings for *loco.* and *dol.*. The second staff includes *rit.* and *dim.*. The third staff is marked *Virace.* and features dynamic markings *p* and *sf*. The subsequent four staves continue the piece with various rhythmic patterns and dynamic markings, including *f* and *sf*. The final staff concludes the page with a series of chords and a final measure.

p *dim.* *pp*

Andantino.
con espressione.

sul H. *sul H.* *sul H.*

dol. *rit.*

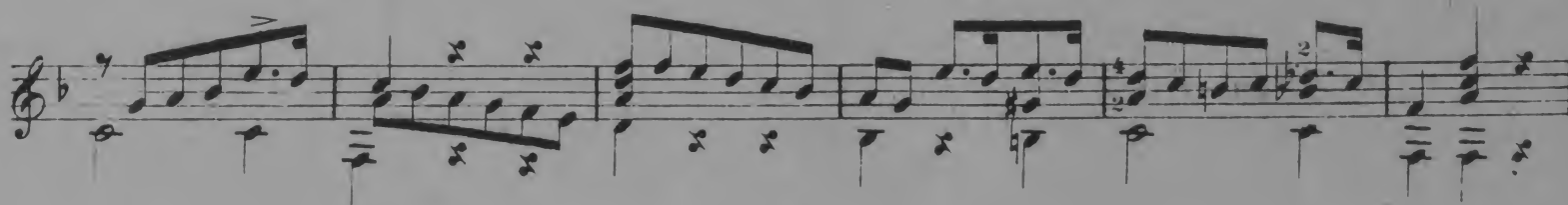
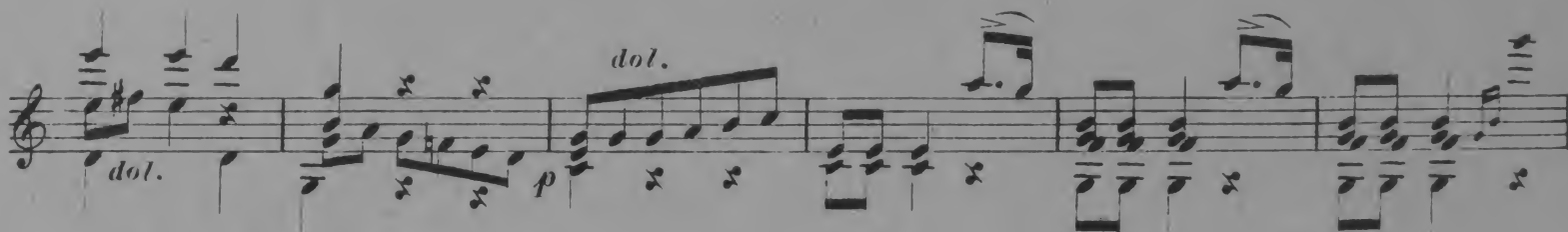
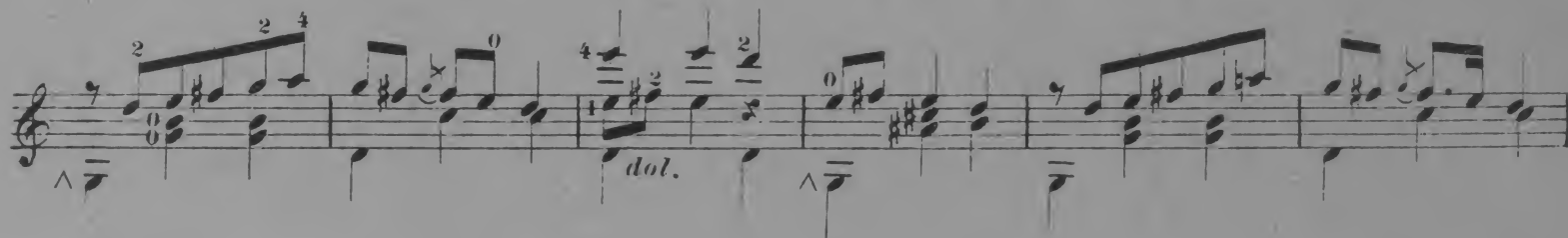
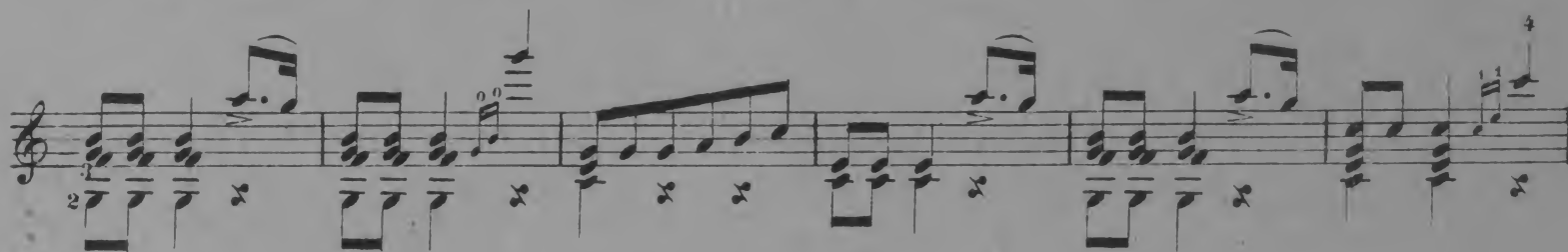
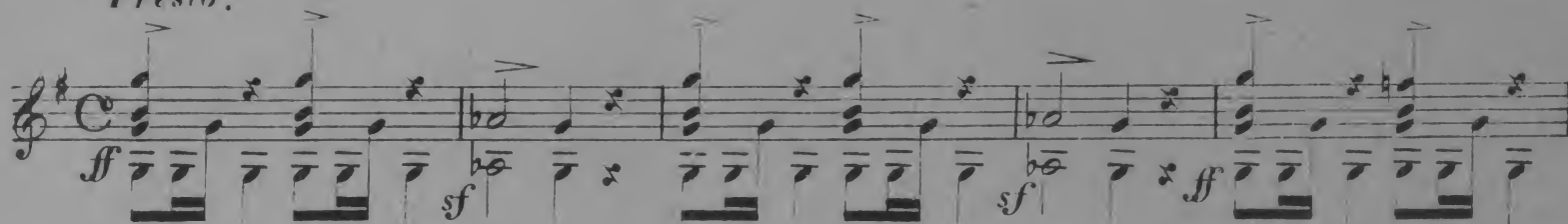
con affetto.

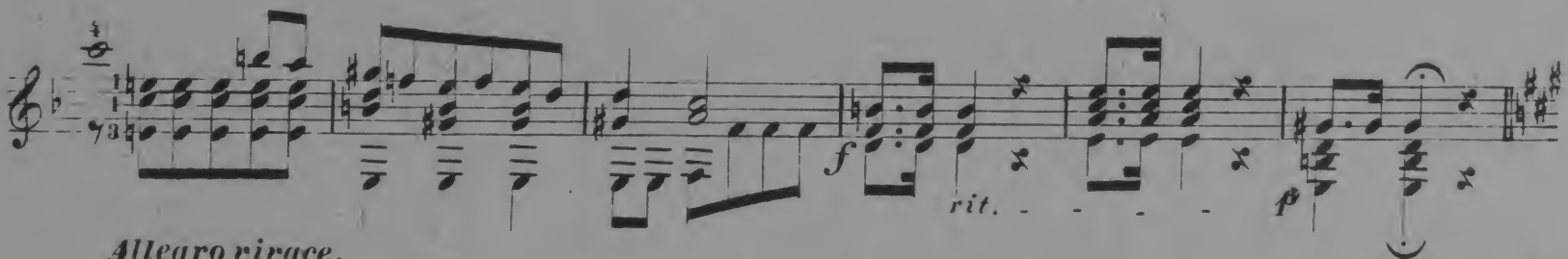
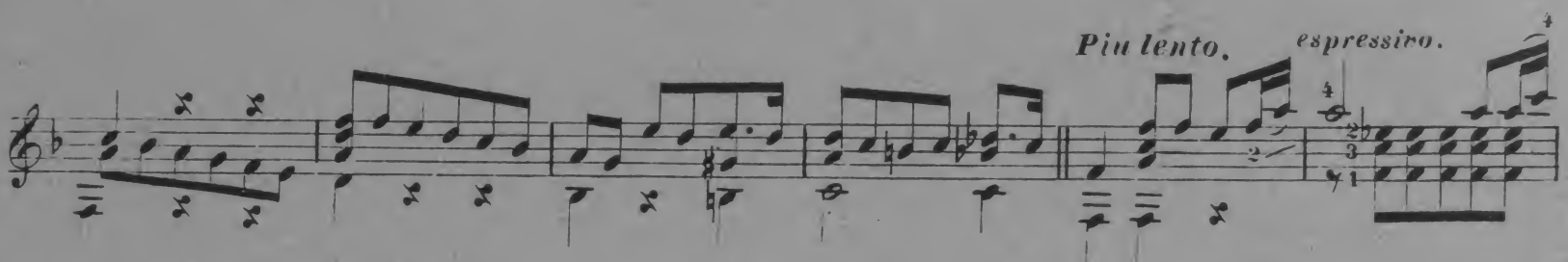
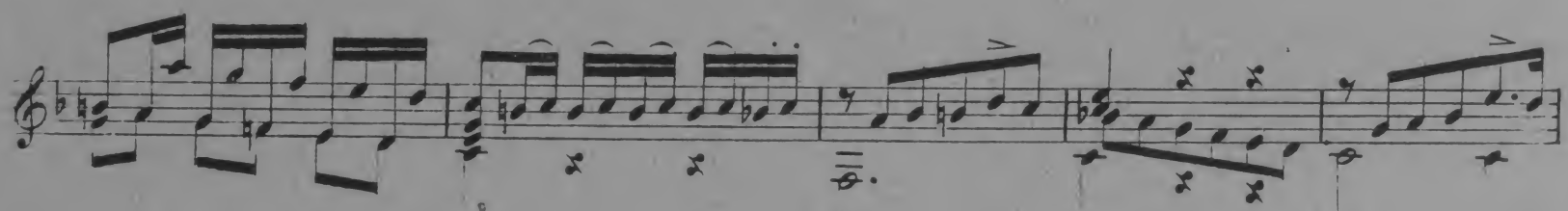
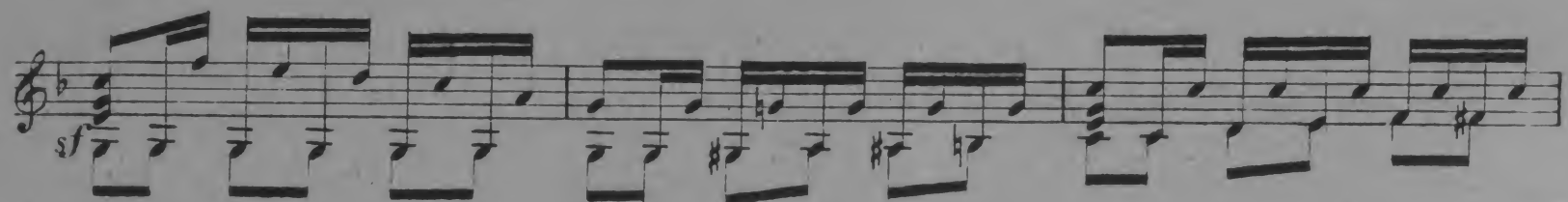
loco *rit.*

sul D. *loco*

a piacere. *dol.*

dimin *rallent.*

Presto.



scherzando.

The musical score is written for piano and consists of several systems of music. The first system is marked *scherzando.* and features a melody in the right hand with trills and grace notes, and a bass line with chords and single notes. Dynamics include *p* (piano) and *sf* (sforzando). The second system continues the melody and bass line. The third system includes the lyrics "cre = = scen = = do." under the bass line. The fourth system is marked *Finale. Brillante.* and *piacerole.* and features a melody in the right hand with trills and grace notes, and a bass line with chords and single notes. Dynamics include *sf* (sforzando). The fifth, sixth, seventh, and eighth systems continue the melody and bass line.

Finale. Brillante.
piacerole.

cre = = scen = = do.

The musical score consists of seven staves of music in G major (one sharp). The notation is primarily for guitar, featuring complex rhythmic patterns and technical challenges.

- Staff 1:** Begins with a sixteenth-note run marked with a '6' above the staff, indicating a sixteenth-note figure. It includes fingerings like 1, 2, 3, 4 and a triplet of eighth notes.
- Staff 2:** Continues the melodic and harmonic development with various slurs and accents.
- Staff 3:** Features a section marked 'H. E. G.' above the staff. It includes a triplet of eighth notes and dynamic markings such as *sf* (sforzando).
- Staff 4:** Another instance of a sixteenth-note run marked with a '6' above the staff.
- Staff 5:** Continues the piece with complex rhythmic patterns and slurs.
- Staff 6:** Includes dynamic markings like *sf* and *ff* (fortissimo).
- Staff 7:** The final staff on the page, concluding with a double bar line and a repeat sign.